The Windows of Calvary

Calvary
Episcopal Church

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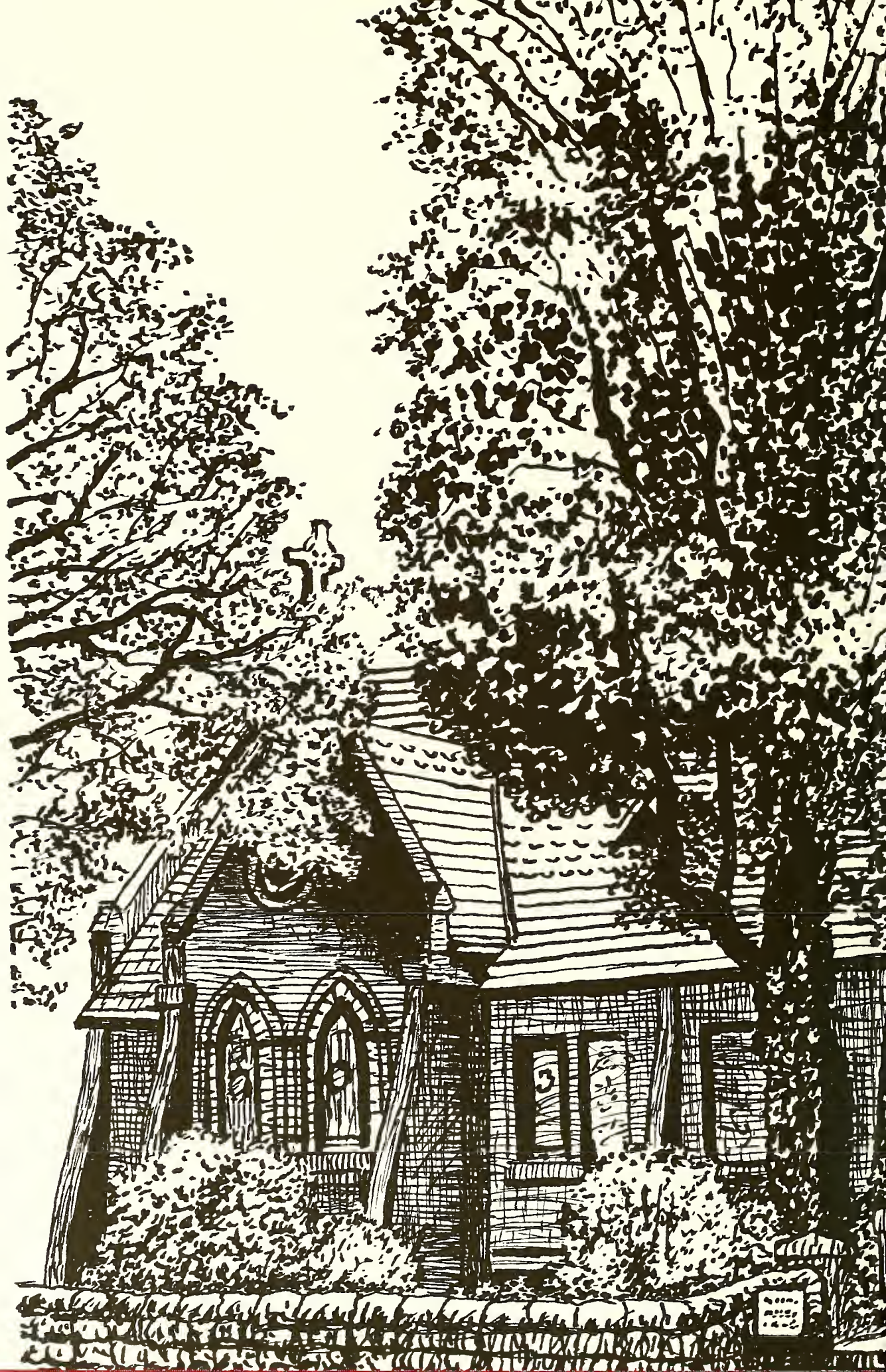

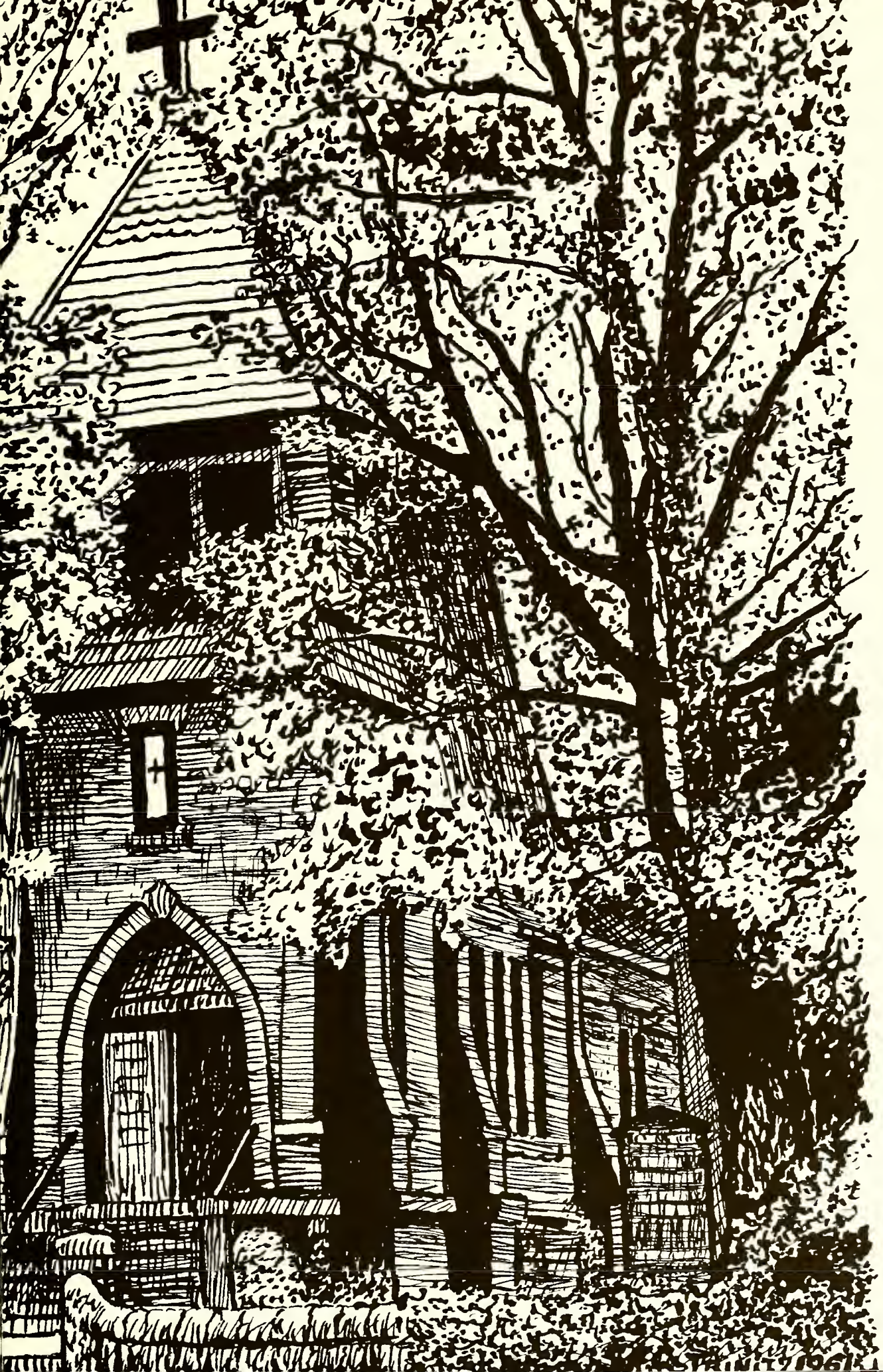

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THE WINDOWS OF CALVARY

Calvary Episcopal Church
Wadesboro, North Carolina

On the Occasion of
The One Hundredth Anniversary
Of Worship in the Church at
Wade and Brent Streets

The Sunday of The Resurrection, Easter Day
April 2, 1893 - April 11, 1993

Benedicite, omnia opera Domini!
Glorify the Lord, all you works of the Lord!

Editor: Fred L. Thompson

Photographs: A. Haynes Dunlap

The Windows of Calvary

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Wadesboro, North Carolina

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By The R. L. Bryan Company
Columbia, South Carolina

The Windows of Calvary

The stained glass windows in Calvary Church are many and marvelous. The art alone justifies the windows but the religious symbolism transposes them to yet another and higher realm. The windows tell the great salvation story as depicted in the Bible. The story starts with the window at the front of the nave on the pulpit side of the church and traces the Bible story around the nave, ending with the window at the front of the nave on the lectern side of the church. The windows in the choir and sanctuary areas of the chancel have their own story, as do the windows in the transepts and the narthex. Each story is told in turn.

Perhaps some "vocabulary" of church architecture is in order:

Narthex
The narthex is the main entrance to the church. It is the foyer or vestibule of the church.

Nave
The nave is the main body of the church containing the pews. The word is related to "naval" and depicts the church as a ship at sea in a stormy world.

Chancel
All of the area behind the pulpit and lectern is the chancel which is subdivided into the choir (that portion of the chancel in front of the altar rail) and the sanctuary (that portion of the chancel behind the altar rail). A semi-circular sanctuary, such as at Calvary, is often called the apse. The St. Cecilia window is in the choir. The windows of St. Mary with the Christ Child and Christ holding the chalice are in the sanctuary.

Transepts
In a church built in the shape of a cross, as is Calvary, the horizontal bar of the cross forms the transepts. The one to your left as you face the altar is the north transept and the one to the right is the south transept.

Lancets
Narrow, vertically oriented windows with an arched and sharply pointed top are called lancets. There are two lancets in each transept.

East Wall
Liturgically, the altar is always considered the east end of the church. Traditionally when our Lord comes again, he will come from the East like the rising sun. At Calvary, the church was built with the "east" wall actually being to the East.

West Wall
This, of course, is the opposite wall to the east wall and is the location of the rose window.

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Windows Data

Installation Date	Subject	Plate No.	Page No.
Artist Unknown			
November 10, 1937	Mary with Christ Child	28	38
November 10, 1937	Christ with Chalice	29	39
Artist Margareta Overbeck			
April 25, 1950	Baptism	12	18
November 10, 1950	Nativity	8	14
June 1, 1951	Resurrection	16	23
June 1, 1951	Pentecost	17	24
November 5, 1951	Old Testament Kings	6	11
March 11, 1953	Prophets/Annunciation	7	13
February 16, 1955	Jesus' Boyhood	9	15
April 29, 1959	Spread of Christianity	18	26
April 9, 1959	Genesis	4	7
November 1, 1960	Abraham/Moses	5	9
February 5, 1963	Revelation	19	28
November 21, 1964	Rose Window	20	29
October 21, 1964	Path to Golgotha	15	21
August 25, 1966	Raising of Lazarus	14	20
February 9, 1967	Jesus' Path to Baptism	11	17
January 28, 1971	John in the Wilderness	10	16
July 17, 1973	Jesus' Temptation and Calling His Disciples	13	19
March 12, 1979	Angels: Gabriel and Michael	1 & 2	5
Artist Margareta Overbeck. Design executed by Robert Pinart			
June 19, 1982	St. Cecilia	27	37
September 30, 1982	Crucifixion	3	6
Artist Roy Coomber			
December 12, 1990	First Miracle	21	32
December 12, 1990	Angels	22 & 23	33
December 12, 1990	Trinity	26	36
December 12, 1990	Communion	24	34
December 12, 1990	Confirmation	25	34

About the Artists

de Ris, George

The subjects and layouts of the windows executed and dedicated between 1950 and 1970 were conceived by George de Ris (1905-1976). He was an architect and designer who came to Lamb Studios in 1937 from Bertram Goodhue Associates in New York City and continued to work with Lamb Studios until his death, or nearly so.

Overbeck, Margareta

The windows in the nave and narthex were all designed by Margareta Overbeck. Born in Colorado in 1909, Ms. Overbeck was especially influenced by a secondary school teacher who had studied with a Cubist French painter and by the stained-glass work of John Gordon Guthrie. Guthrie, a Scotch stained-glass artist, worked many years in New York City and was one of the pioneers of "modern stained glass." He died in 1960. Ms. Overbeck's mother designed jewelry for Tiffany Studios and knew Guthrie, so he was willing to take Margareta as an apprentice in the 1930's.

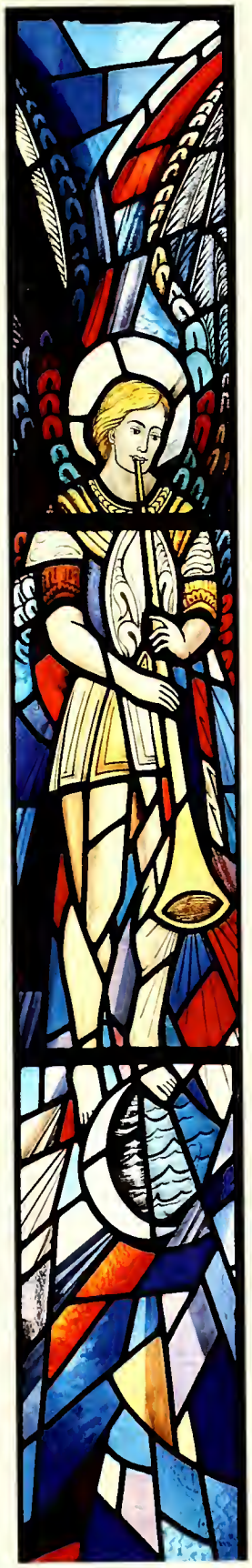
Ms. Overbeck's work shows a special sensitivity to color relationships and dynamics, which she learned both from Guthrie and from the new approach to color and painting inaugurated in Europe by Rudolph Steiner and introduced to her by George de Ris. She is very interested in the American Indians, Biology and Zoology. She came to Lamb Studios in 1939 or 1940 and worked designing windows until 1977 when she retired to New Mexico. Actually, she still designs windows at times (such as the recent St. Cecilia and the Crucifixion transom), though other artists (usually her pupil of about 20 years, Karole Kissack) execute the designs in the glass. The last two windows mentioned were executed by Robert Pinart, a native of France who came to the United States in 1951, one of the best known and most widely respected contemporary stained-glass artists.

Coomber, Roy

The lancet and round windows in the transepts were designed and executed by Roy Coomber of England. We know little else of him at present.

Data on the windows on either side of the altar is not complete. We know that they were installed in 1937 and that they are not by the Lamb Studios. Mr. Donald Samick of the Lamb Studios suggests that they are of English origin.

The Narthex Windows
The Archangels Michael and Gabriel



1 Gabriel

To the left on entering the church stands the Archangel Gabriel, messenger from God. He announced the birth of John the Baptist to Zechariah (Luke 1:19) and the birth of Jesus to Mary (Luke 1:26). Note the fleur-de-lis on his breast-plate, a symbol for Mary. Though not specifically named, tradition also holds Gabriel to be the announcer to Joseph of the coming birth of Jesus. Herald-like, Gabriel is depicted with a trumpet. He stands above the crescent moon and the waves of God's creation.

To the Glory of God
And in Loving Memory of
Frank Boykin Bradley
1898-1983

To the right as you enter is the Archangel Michael, shown holding a sword and standing on a shield. The Book of the Revelation (12:7) speaks of Michael as leading the heavenly war between God and Satan. He is also revered as protector of individual Christians against the Devil, especially at the hour of death, when he conducts the souls to God.

To the Glory of God
And in Loving Memory of
Lillian Hooper Hardison Bradley
1903-1973

2 Michael

The Narthex Windows
The Crucifixion at Calvary

3 Calvary

Directly over the front door is the hill at Calvary where our Lord was crucified. On either side of the main figure are the crosses of the two criminals who were crucified with him. At the foot of the cross of Jesus stands his Mother, Mary, and "The Beloved Disciple", traditionally assumed to be John. Jesus said, "Woman, behold your Son!" And to the Beloved Disciple, "Behold, your Mother!"

To the Glory of God
And in Loving Memory of
John Edwin Hill 1836-1895
Architect of Calvary Church
And
Eugenia Bennett Hill 1836-1920
The Hill Descendants

The "Bible in Glass" Windows
Genesis

The "Bible in Glass" series of windows starts on the south wall of the nave (to your right as you face the altar) and progresses around the nave to the north wall ending with the "Revelation" window near the organ. Appropriately, the first of the "Bible in Glass" windows is devoted to the subjects in the first book of the Bible, Genesis.

The Garden of Eden drama is seen in the lower section, where there appear the Tree of Knowledge and the Tree of Life. Here and there in the Garden are the Rivers of Life and the animals seen in the blue background. To the left is the scene where Eve plucks an apple and offers it to Adam, while the serpent is seen curled in the top of the Tree of Knowledge. The dramatic figure of the angel appears in the center, driving Adam and Eve, now clothed, out into the world. The angel stands in front of the Tree of Life with its "twelve manner of fruit" and bears a flaming sword. They are evicted "lest they eat of the Tree of Life." The scene carries the inscription, "The Lord God sent them from the Garden of Eden."

The main section of the window above is devoted to the other dramatic scene in Genesis, namely, the landing of Noah and the Ark on Mount Ararat. The dove appears above the Ark, with the olive branch in its mouth. The rainbow, symbol of God's promise to Noah, arches across the top, with the triangle and eye of the Father placed at the very peak.

4 Genesis

Genesis (Continued)

A beam from the eye carries the Hebrew letter "Y" standing for the name of God, "Yahweh." Most of the passengers and the animals, two by two, have gone out of the Ark as the waters in the background are receding. Note the "greening" of the earth in the lower center to the right. Noah, with his family in the background, stands as he receives the words of God, assuring him that there will be no future flood of this nature. The scene is inscribed, "The Lord said Behold I establish my covenant with you."

The border of the window features the symbol of the morning glory in blue, with a hint of the thorny rose in yellow, thus combining the moods of the flood and salvation from the flood.

To the Glory of God and in Loving Memory of

Mary Austin Bennett Little	1866-1955
Robert Eugene Little	1852-1923
Effie Neville Bennett Leak	1867-1957
John Duncan Leak	1864-1924
Kate Shepherd Bennett	1869-1943
John Tyler Bennett	1868-1926

About the Parish:

Calvary is a very old parish in the Diocese of North Carolina, almost as old as the diocese itself. In 1817 the diocese was organized and in 1820 came the first meeting and organization of the Episcopal Church in Wadesborough (it was spelled that way then). In 1821 the Rev. Thomas Wright became the first rector of the parish. In 1822 he lead the parish into union with the Diocesan Convention. In 1823 The Rev. John Ravenscroft was elected and consecrated to be the first Bishop of the Diocese. As of 1991, there have been nine Bishops of the Diocese and thirty-four Rectors of the Parish.

The "Bible in Glass" Windows
Abraham and Isaac
The Law and Moses

At the bottom of this window we see the scene of Abraham about to sacrifice his son, Isaac, following the commands of God. At this moment, before the knife descends upon Isaac, the angel of the Lord rushes into the scene and holds the hand of Abraham. To the right, caught in the thicket nearby, is the ram that shall be sacrificed in place of Isaac.

The deeds of Moses appear in the main upper part of the window. The miracles that he performs, with the help of God, are featured. We see the striking of the rocky cliffs with his staff and the gushing forth of the fountain of water, to the astonishment of the gathered flock seen in the background. The Biblical words, "The Lord said I will stand before thee on the rock in Horeb," are shown.

Moving upwards we see Moses descending from the mountain with the Tablets of the Law, the Ten Commandments, and coming to the temporary tent-like city of the Hebrews.

At the very top appears another symbol of God, namely, a cloud burst with beams of light and lightening. Here again is the sacred Yod (the letter "Y" in Hebrew) in the center, standing for the presence of Yahweh (God).

Surrounding the window, the border features mainly the wild rose, with the echo of the morning glory alternating in blue, symbolizing the hardships of the life in the desert.

5 Abraham and Moses

To the Glory of God and in Loving Memory of

Adele Louise Schwarz Hardison
November 30, 1867 - September 9, 1958

And

James Archibald Hardison, Jr.
June 19, 1896 - December 1, 1958

About the Parish:

In 1831 the first church building was completed and was consecrated in November, 1831, by Bishop Levi Silliman Ives who described it as a "neat, commodious edifice."

In November, 1883, the Rev. Charles Quin came to serve Calvary Parish and his first Parochial Report listed twenty-four families; "number of souls," one hundred; communicants, fifty. Mr. Quin continued at Wadesboro until 1894, and in 1893 laid the corner stone of the present church building. This edifice was consecrated by Bishop Joseph Blount Cheshire on April 16, 1894, during a meeting of the Convocation of Charlotte held in Wadesboro that year. The Bishop reported in the Diocesan Journal, "The services were solemn and impressive..."

On December 26, 1920, Calvary Parish celebrated the 100th anniversary of the meeting in July, 1820, that resulted in the establishment of the Parish. At this service Mrs. John D. Leak read the valuable history of these hundred years which she had written for this occasion.

On April 1, 1935, the new Parish House was dedicated by Bishop Penick, in memory of James A. Hardison; and in 1948 the Vestry signed a $28,000 contract for a new Rectory.

Major renovations to the Parish House were completed in 1967.

As of 1970 Calvary Parish has 147 communicants and 253 baptized members, representing 51 families and 32 individuals.

-- Harriet Hardison Robson
From the Sesquicentennial Booklet, All Saints Day, 1970

The "Bible in Glass" Windows
The Old Testament Kings

David occupies the central position. He is seen sitting upon the symbolic Lion of the Tribe of Judah, and playing upon the harp.

Immediately below, the themes of three of his Psalms are unfolded. Starting with the twenty-third Psalm, we see the figure of the prophesied Christ, striding along, holding horizontally His shepherd's crook over His flock of sheep, and walking by the still water. The words "The Lord is My Shepherd" appear, and then further verses of the Psalm appear below and to the left. The Pilgrim is seen striding through the Valley of the Shadow of Death at the bottom. The path continues into the distant vistas where above the tall cedars appear the angels of Goodness and Mercy, and the words "Surely goodness and mercy shall follow me all the days of my life."

Then, above the Lion the path of the Pilgrim continues in the twenty-fourth Psalm, where it says, "Who shall ascend into the hill of the Lord, or who shall stand in His holy place?" The Pilgrim is standing with his hands raised in praise.

The path of the Son continues above, where we see the heavenly gates themselves flung wide open and the host raising their triumphal Psalm in praise of God. This gives us a prophecy of the triumphal entry into Jerusalem enacted by Christ.

6 Old Testament Kings

The words on the gates are now from the twenty-fourth Psalm, saying, "Lift up your heads o ye gates, and the King of Glory shall come in." Then other words from the twenty-fifth Psalm are gathered around the head of David where it says, "Unto Thee o Lord do I lift up my soul," "O my God I trust in Thee!"

In the lower section appears the great scene of the Son of David, King Solomon, who continued in the kingly line. This is the moment of the dedication of the Temple in Jerusalem. Solomon is seen kneeling on the side of the great brazen sea. Hiram the builder appears in blue under the great lintel of the Temple, which old tradition says was cut from the heart of the very Tree of Life itself. The smoke of the burnt offering rises from the corners of the platform and converges to rise out of the square opening in the heights of the Temple, while the great vertical beam of sunlight pours down and is reflected back again from the mirror of the brazen sea. The beam appears to be focused through the Star of David. At the burning point of this giant lens, the smoke is reconsumed and the voice of God is heard in the consuming flames as the smoke passes through the burning spot created by the lens. "And the fire came down from Heaven and consumed the burnt offering, and the Glory of God filled the house" (II Chronicles 7:1).

In the scene are cattle symbolizing the thousands of animals sacrificed in the dedication of the Temple. Below are ranged the host of the congregation of people gathered in the Temple.

To the Glory of God and in Loving Memory of

James Archibald Hardison
1867-1930

By

James Archibald Hardison, Jr.
Lillian Hooper Hardison
James Archibald Hardison, III
Mary Adele Hardison
Edward Hooper Hardison

The "Bible in Glass" Windows
The Prophets and The Annunciation

This window shows Elijah at the top with the angel and "Chariot of Fire" coming to carry him into Heaven. Nearby are the waters of the River Jordan which Elijah had parted by striking them with his cloak. Jewish tradition holds that before the Messiah comes Elijah will return.

At the bottom, the noble words of Isaiah appear with the prophet himself standing nearby. His particular prophecy of the coming of Christ appears in careful wording across the background.

The main interest in the window is the beautiful scene of the Annunciation. The angel is kept ethereal and floating in contrast with the sitting Mary. Above the angel is a Dove representing God's Holy Spirit. Mary holds the open book of the Scriptures, suggesting that what is to happen is the fulfillment of the prophecies. The symbol of the lily is held in the angel's hand, and throughout the border the lily motif has been formalized to form a beautiful, quiet, repetitive pattern.

This window was given to the glory of God and in loving memory of:

Augustine Shepherd
1789-1864
Effie McLaurin Shepherd*
1790-1863
Risden Tyler Bennett
1840-1913
Kate Shepherd Bennett
1835-1916
By
Mary Austin Bennett Little
Effie Neville Bennett Leak

* First communicant of Calvary Parish.

7 The Annunciation

The "Bible in Glass" Windows
The Nativity

In this Nativity window you will see the beautiful way in which the gathering of the angels at the top is woven together with their song during the night of the Nativity. The words "GLORY TO GOD IN THE HIGHEST" appear with the angels. Then in the Nativity scene below, the "Three Shepherds" are seen in the distance on their way to visit the Child; while below the sheep appear the words "AND ON EARTH PEACE." Then finally, below the Mother and Child appear the words "GOOD WILL TOWARD MEN."

To the left of the Child appears the rose vine blossoming as a symbol of the Incarnation of Christ. Mary's blue robe has small stars studded through it.

In the lower section appears the interesting scene of the Three Kings bearing their gifts and following the Star of the Nativity, which leads them in their devotion to the Christ Child.

In Memory of

James Alexander Leak

By His Devoted Family

8 The Nativity

The "Bible in Glass" Windows
Jesus, the Child

This window is of the pilgrimage type, taking up the story of the Christ Child at the bottom left hand corner, where a glimpse of the Presentation in the Temple is to be found. Then there is a charming scene showing the Christ Child playing on the sands near the Nile River in Egypt, with His mother and father in the distance, and a glimpse of the pyramids in the background. Beneath the flowing waters are the words, "The child grew and waxed strong in spirit, filled with wisdom: and the grace of God was upon him."

In the main part of the window, the scene of the Boy in the Temple is featured. A good deal of lively imagination has been used in the characterization of the doctors gathered around the Boy. At the top, to the right, is a small scene of His mother and father searching for Him. At the very center of the top appears the symbol of the old Lamp of Wisdom hung in the Temple. The whole color scheme features golds and ruby reds, and especially climaxes in the halo of the standing Boy. Note the three rays of the halo symbolizing divinity. In this way, He seems to take the place of the old Lamp of Wisdom in the Temple.

To the Glory of God
and in Loving Memory
Of
Our Mother
Mary Clifford Bennett McArver
April 27, 1895 - June 1, 1928
By
Katharine Shepherd McArver Simpson and
Wilson Clifford McArver

9 Jesus, the Child

The "Bible in Glass" Windows
John in the Wilderness

This window, which is one of the windows based on the theme of Baptism and located near the font, depicts the rugged figure of John the Baptist raising his cross-shaped staff and calling, "Prepare ye the way of the Lord."

The River Jordan is seen rushing by in the background as it nears the entrance to the Dead Sea, the lowest spot on the entire earth. Note the fish in the water.

At the top appear the bees with their honeycomb and some locust tree leaves and locust beans. These remind us that John lived on the locust bean and honey during his sojourn in the wilderness.

Often an Old Testament event can be seen as a fore-telling of a New Testament incident. Such is the case here. In the beautiful medallion at the bottom, we see Elijah in the wilderness being fed by the ravens.

To the Glory of God and in Loving Memory

Of

Our Beloved Sister, Kate Leak Dunlap
1896-1970

By

Alice Leak Shultz
Shepherd Leake Pritchett

10 John The Baptist

The "Bible in Glass" Windows
Jesus, the Young Man

One of the rear windows of the series related to the Baptism and the first deeds of Christ's ministry features the growing up of the young boy, Jesus. At the bottom He is seen working in the carpenter shop, with His father and mother nearby.

Above, the main portion of the window shows the young journeyman through the years between the work with His family and the Baptism. The symbol of Baptism appears at the top, with a shell, water and water lilies. The figure of the tall young lad is conceived as one of the prophecies, which speaks of His gathering the human material necessary to His ministry. Above His head appears the quotation, "He will gather the wheat into His garner, but the chaff He will burn." The young man is shown casting the living wheat grains into containers, while in the background is a fire burning the useless chaff. This symbolizes the preparation of our Lord for calling upon those who can believe in Him and serve His purposes, preparatory to His undertaking of the ministry itself.

To the Glory of God and in Memory

Of

Ethel Bennett Dunlap 1879-1963
Earle Kennedy Dunlap 1880-1922

And their Children

John Jennings Dunlap
Oct. 29, 1903 - Feb. 7, 1930
William Bennett Dunlap
Dec. 5, 1913 - Aug. 15, 1935
Tyler Bennett Dunlap, DDS
Sept. 18, 1905 - Mar. 14, 1964

11 Jesus, the Young Man

The "Bible in Glass" Windows
Baptism

The Christ figure has been kept in a mood of receptive inwardness and simple dignity. The color key of mauve and white, silhouetted against the blue of the Palestinian sky and the Jordan below, makes a perfect setting for this theme. The colors purposely have been kept full of light and joy rather than dark and somber or overly intense.

John is seen gazing upward at this moment, as he hears the words of God which appear on the scroll, "This is my beloved Son," while the gentle Dove of the Spirit is seen descending from the Father.

Below is a medallion in which one glimpses the sheep of God's flock feeding beside the still waters. This, with its echo of the Psalmist's beautiful theme, "He leadeth them beside still waters," is a fitting image to add to the message of the window and a perfect balance to the Dove of the Spirit above.

Growing, sprouting forms, appropriate to the theme, comprise the borders and framework of the window, all woven together with glowing and precious small pieces, each of which is to be treated as a special thing of joy and beauty.

Annie Leak Wyatt 1848-1928
Thomas Barton Wyatt 1846-1925

A Loving Tribute by their Children

12 Baptism

The "Bible in Glass" Windows
Jesus' Temptation and Calling His Men

The lower part of this window is the scene that followed the Baptism of Jesus by John: the temptation of Jesus in the desert by the Devil.

The temptation to turn stones into bread can be seen with long stones that have the appearance of bread at Jesus' feet. The temptation to hurl himself from the pinnacle of the Temple is symbolized by the figure of Jesus at the top of the Temple. The temptation to be given the mastery of the world by the Devil is represented by the great city seen in the background.

Following these temptations, Jesus went on to call his Disciples. The main part of the window shows Jesus calling the fishermen, Peter and Andrew. "Follow me and I will make you fishers of men."

The top portion of the window recalls the first temptation of Adam and Eve in the Garden of Eden with the depiction of the green snake and the red apple. As the first man, Adam succumbed to sin. The new creation, Jesus Christ, was sinless.

To the Glory of God

In Loving Memory of my Grandparents

Minnie Fetter Webb
1876-1957
James Samuel Webb
1869-1929

And my Aunt

Mary Elizabeth Webb
1903-1972

By

N. Joseph Thompson

13 Calling His Men

The "Bible in Glass" Windows
The Raising of Lazarus

This is the last of the tall narrow windows surrounding the Baptismal window in the west wall.

At the bottom is a scene which follows the Calling of the Disciples, namely, the imprisoning of John the Baptist in a cistern where, as tradition has it, he was kept before his beheading.

The main part of the window shows the Raising of Lazarus, who is described as a particular friend of our Lord.

Above this are the great words, "I am the Resurrection and the Life." The dawning sun is seen in the distance and here, instead of the death of John the Baptist, we are reminded of the life-giving power of Christ in His ever intensifying ministry.

At the very top is the symbol of the lily, which points to the Resurrection of our Lord, the last and greatest deed of His ministry.

To the Glory of God
and in Loving Memory

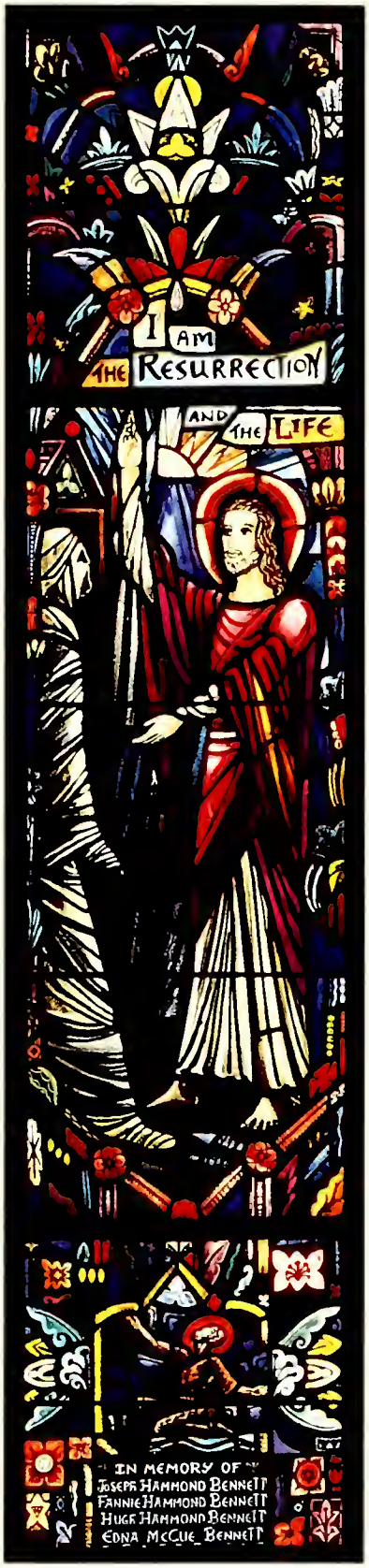
Of

My Father and Mother
Hugh Hammond Bennett 1881-1960
Edna McCue Bennett 1890-1909

My Uncle and Aunt
Joseph Hammond Bennett 1870-1953
Fannie Hammond Bennett 1872-1964

By

Edna Bennett Whitaker



14 Raising of Lazarus

The "Bible in Glass" Windows
The Path to Golgotha

At the base of this window is seen the Lord's Supper with the twelve Apostles gathered together. Judas Iscariot, in black, has turned his head away.

Immediately above is the Garden of Gethsemane where an angel is seen holding the Cup. The words appear, "Not my will but as Thou wilt."

Beneath the kneeling figure of Our Lord appears the rose symbol. The red blooms symbolize His great love for us and the thorns point toward the sacrifice He made in bringing that love to us. On the right side is a barely visible view of the three sleeping Apostles.

Immediately above and to the right of this scene appears the figure of Our Lord bound for the scourging and bearing the Crown of Thorns. Across his chest are the initials "I.N.R.I" (*Jesus Nazarenus Rex Iudaeorum*; Latin for "Jesus of Nazareth, King of the Jews"). A martyr's palm frond appears next to Him as a symbol of His sacrificial death.

At the top of the window the Mount of Golgotha appears in the distance with the three crosses, while Christ is seen bearing his cross as He passes two of the Marys. Behind the cross appears the arc of the setting sun, symbol of the power and blessing of Christ given for all humanity upon the earth.

15 The Path to Golgotha

The Path to Golgotha (Continued)

The color scheme of this window emphasizes the reds, which are appropriate to the sacrificial spirit of the whole theme.

In Memory of
Harriet Bennett and
William Cameron Hardison
And their Children
Osborne Bennett Hardison
December 22, 1892 - February 16, 1959
Kenneth McKenzie Hardison
November 19, 1894 - April 9, 1963

About the Parish:

In 1748 the governor of the Province of Carolina, Gabriel Johnston, did "make, create and ordain...a county by the name of Anson..." Six years later in 1754, an act was passed creating parishes in various counties--in Anson it was St. George's Parish.

At this time Mount Pleasant was Anson's seat, and it is a reasonable assumption that what organized activity of the established Church there was, took place here. It is also reasonable to assume that in a county settled by English, Scotch, and Presbyterian Irish, the Church of England did prevail, and that St. George's Parish had some religious life. Such is the colonial record of the Church in Anson County, and as such the ancestor of Calvary Parish, Wadesboro.

Just preceding, during, and following the Revolution, the established Church in North Carolina almost disappeared. Not until 1817 was there a successful attempt to restore it. In that year the Diocese of North Carolina was formed. It consisted of four parishes.

Three years later, in 1820, a meeting took place in Wadesboro in the Academy, where those attending organized themselves into a parish. The next year they engaged Thomas Wright, a missionary, as Rector, and he began his services in July, 1821. He is credited with perfecting the organization of the Parish and naming it Calvary.

At the sixth annual Diocesan Convention in Raleigh in 1822, Dr. Thomas Parke and Col. William Diomukes presented the "certificate of organization of Calvary Church, Wadesboro, in Anson." The Parish was admitted into union with the Convention and Dr. Parke and Col. Diomukes were seated. On the first visit of Bishop Ravenscroft to this Parish in 1823, he reported confirming eleven persons and administering the Holy Sacrament to seventeen persons.

The "Bible in Glass" Windows
The Resurrection

This window is of the "Pilgrimage Type," in which historical scenes of events lead through the window from bottom to top. At the very bottom appears the entombment, showing a procession winding down to the tomb and carrying the body of Christ.

Immediately above, the main scene in the window is the first appearance of the Resurrected Christ when He appeared to Mary Magdalene. This is a beautiful and dramatic subject for the center of interest for the whole window. Note the peacock to the left of the Risen Lord: an early symbol of the Resurrection. Above the central scene to the right, in smaller scale, as if in the distance, appears the meeting with the Apostles in the Upper Room at the moment when Thomas touches the wounds.

Above this to the left is a picture of Christ, with the rising sun behind, greeting the fishermen on the Sea of Galilee. Note the fish, sea shells and snails in the water. At the very top there is a distant view of the Ascension in front of a rainbow. The rainbow symbolizes God's new covenant.

The border motifs are based upon appropriate Resurrection symbols such as the Phoenix butterfly, one in each corner, and the lilies.

There is a progression from the deep somber purples and blues at the bottom up through the garden scene, with the gold and white of the Christ figure predominating, and into the lighter tones of the Sea of Galilee and the rising Christ at the very top.

16 The Resurrection

The "Bible in Glass" Windows
Pentecost

The subject is centralized in this Pentecost window. It depicts the uniting of the Hosts of the Departed and the Angels in Heaven with the community of the first Christians on earth. The Descending Dove unites both spheres, and the medallions are designed in such a way that the upper two panels form a great figure eight, united by the Dove.

On either side of the Dove appear the seven candlesticks, reminding us of the first missions and messages to the seven churches spoken of in The Revelation. The Host in the Heavens above form an arched rainbow in their coloring, as a reminder of the rainbow of God's covenant given to Noah. Below the Dove and over the heads of the Apostles appear twelve descending flames on their way to rest on the eleven Disciples and Mary in their midst. A hint of the multitude of the Christians is seen around the group of twelve.

The bottom medallion illustrates the first moment of Paul's vision and conversion before the gate of the Walled City of Damascus. In his right hand appears the scroll upon which he had inscribed the names of a number of Christians who were to be persecuted. The words, "Saul, Saul" appear on the beam of light which blinded Paul and brought about his conversion. Through the thunderclouds a rainbow arches and carries the words, "A light from heaven."

The border is developed out of the beautiful Columbine motif. The Columbine is the Pentecostal flower named after Columba, which means "dove." Each corner of the window has the silhouette of a dove.

17 Pentecost

The Resurrection Window
Was given
To the Glory of God
And in Loving Memory
Of the Marshall Family

The Pentecost Window
Was given
To the Glory of God
And in Loving Memory
Of the Ashe Family

The Resurrection Window
and
The Pentecost Window
Are the gift of
Lucy Marshall
Mirta Marshall
Rose Marshall

About the Parish:

In July, 1840, The Reverend Edwin Geer, then a deacon and a splendid young man, assumed the rectorship and remained five years, serving most acceptably and having a devoted wife, who was his able coadjutor. While here, they had the sorrow of losing an infant daughter, Katherine Stanley Geer, who lies buried almost under the eaves of this church. After they left, F. A. Shepherd placed a simple monument to her grave. (It can be seen in a corner of the present court yard.)

From "History of the Parish of Calvary Church" by Mrs. John D. Leak

The "Bible in Glass" Windows
The Spread of Christianity

The Holy Cup, or Grail, has been used as a central theme. This not only appears in the subject matter but also its radiant golden light recurs through all parts of this window, symbolizing the shining gold of the Spirit as it inspires souls to truly Christian impulses from the earliest times through to the current work of the Church here in America.

The great figure of Michael, the arch-angel, spreads through the upper part of the window. Michael, whose name means, "Like unto God," bears the symbol of the radiant sun orb.

At the bottom of the window we see the legend of the coming of Joseph of Arimathea to the humble Druid people of England. He brings the Cup holding the Holy Blood and is seen ministering to the people under the outstretched arms of the English oak.

This oak motif is then taken as a pattern through the entire border of the window, alternating with the three acorns on shields. This acorn and oak leaf pattern is connected by formalized rose flowers suggesting the blooms of the legendary thorn of Glastonbury.

This theme of the penetration of the Christian impulse into England and throughout Europe in the Middle Ages is then continued with glimpses of Nimian calling together his group of twelve missionary monks following the pattern set up by St. Martin of Tours, where Nimian received his training.

18 The Spread of Christianity

The Spread of Christianity (Continued)

St. Martin himself is seen to the right, on his horse, in the act of dividing his cloak with the poor man while behind him rise the many turrets of Tours.

Above is also seen St. Francis reminding us of his radiant and sun-filled ministry. One may recall the legend of how the wolf was found molesting the humble people of Gubbio, seen in the distance. St. Francis argued with the wolf and made a pact with him which was sealed by their shaking hands together.

To the left appears the Christian Ministry in the thoughtful work and writings of St. Thomas Aquinas, where the golden sun-filled motif appears in his magnificent philosophy.

There is a glimpse of St. Joan of Arc bearing the banner of France at the head of her army. To the right appears the event of the first Communion administered during the landing at Jamestown with ships riding at anchor.

Finally, to the left, at the very top appears a glimpse of the sturdy, towered Calvary Church of Wadesboro with the pilgrimage of people finding their way to its open door.

To the Glory of God
and in Loving Memory
Of
Joseph Ingram Dunlap 1852-1926
Charlotte Bennett Dunlap 1850-1922
And their Children
Mary Olive Dunlap Houston 1880-1922
Bennett Dunlap Nelme 1883-1939
Frank Lemuel Dunlap 1887-1941

About the Parish:

A parochial kindergarten was started at Calvary Church in 1949. On February 2, 1950, when the Bishop visited, he wrote in his Record of Official Acts, " I am impressed with the effectiveness of the Parochial School and Kindergarten that Calvary Church is now carrying on."

From "Calvary Episcopal Church, 1820 - 1969"
by Harriet Hardison Robson

The "Bible in Glass" Windows
The Revelation

This is the final "Bible in Glass" window.

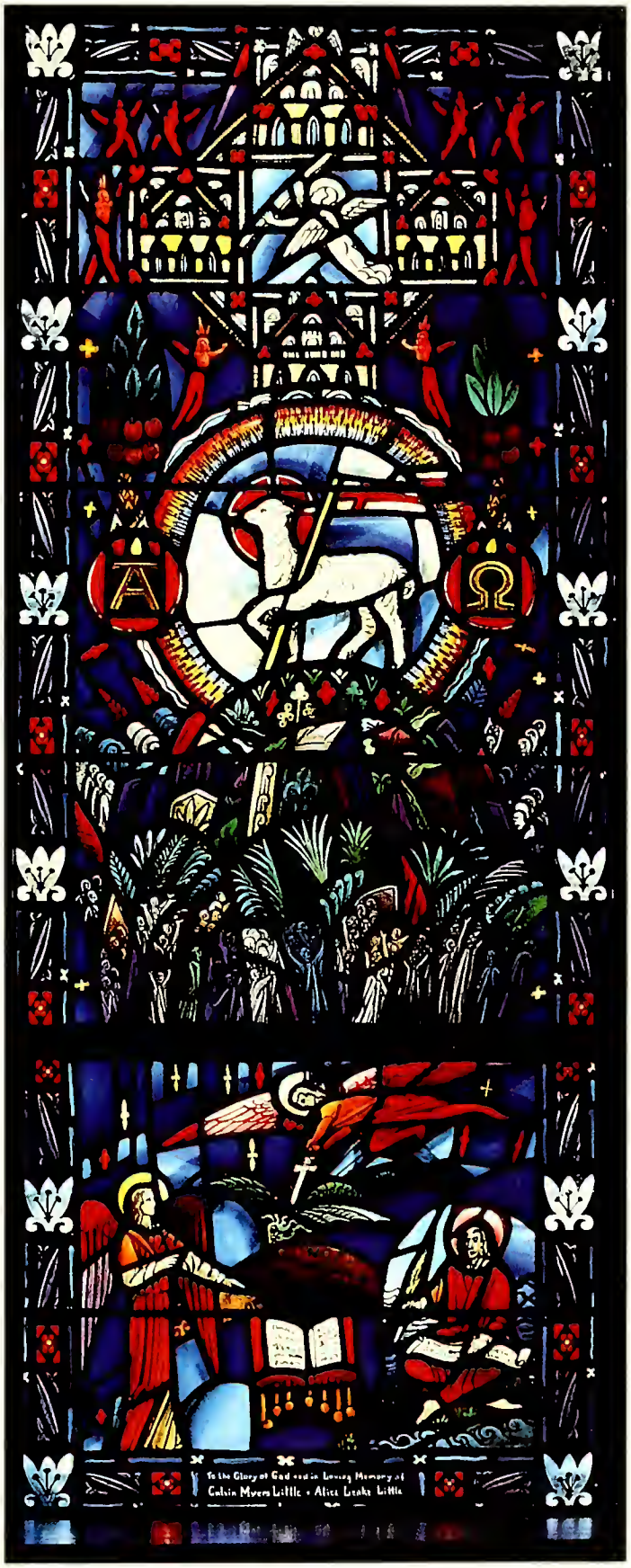
The lower part of the window depicts St. John the Divine writing the Revelation while on the Island of Patmos. The Book of Seven Seals appears in the center and the inscription is above it, namely, "Seal not the saying of the Prophecy of this Book" (Revelation 22:10). An angel is seen dictating the words to St. John.

Immediately above is the Vision of the 144,000 holding Palm Leaves and rejoicing at the foot of Mount Zion, which lies behind. The Lamb of God, encircled by a Rainbow indicating the fulfillment of God's promise to mankind, is seen standing on the Mount with the Alpha and Omega at either side. From the Alpha and Omega grows the double Tree of Life bearing twelve manner of fruit and the leaves for the Healing of the Nations.

The River of the Waters of Life is seen issuing from the four-fold City of the New Jerusalem at the top. The Gates of the City are depicted with the Angel in its midst. This window is designed to emphasize the blue and aqua tones of color woven into the blue background. There are stars and singing cherubim and seraphim above, around the Holy City.

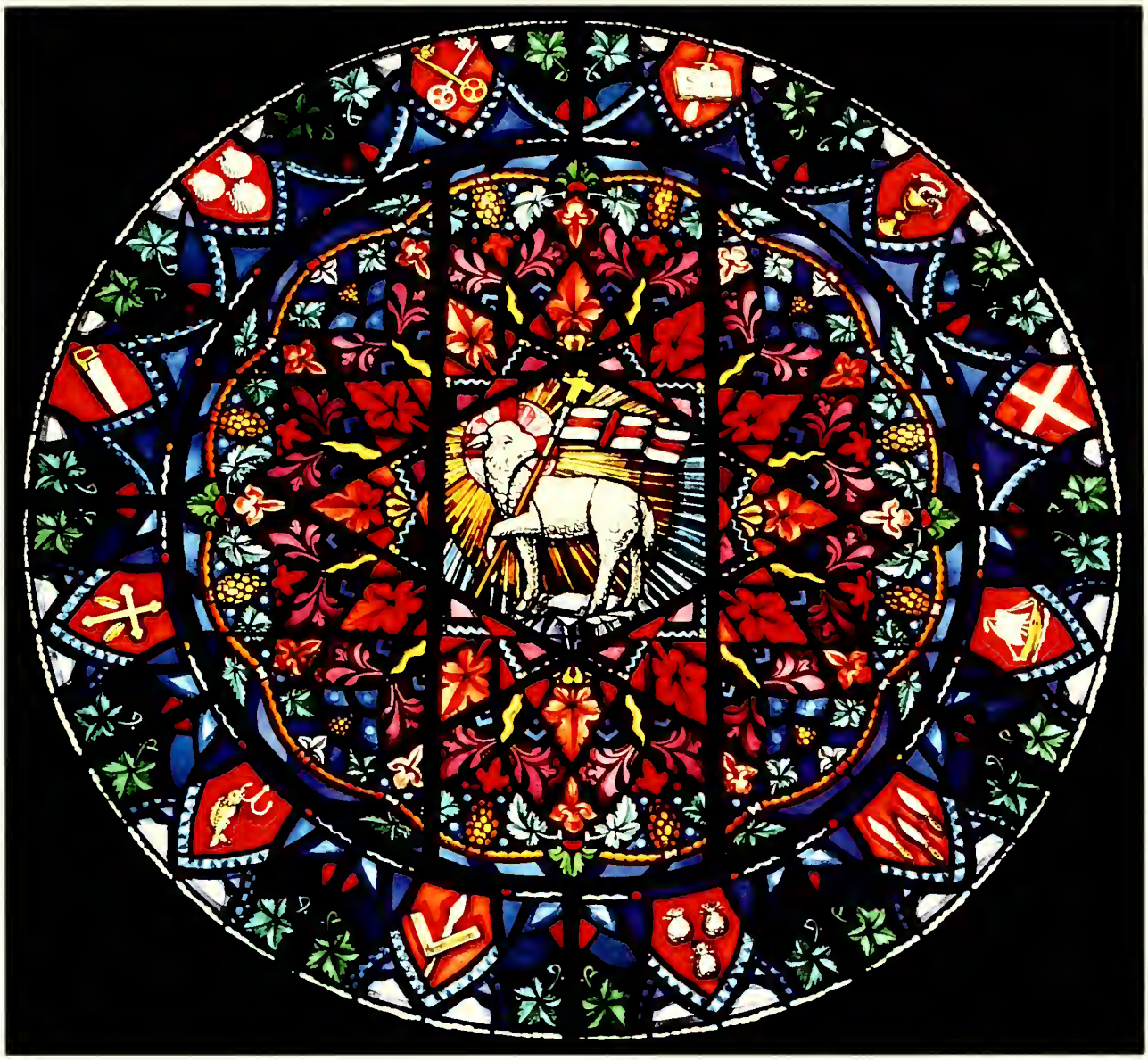
To the Glory of God and In Loving
Memory of our Father and Mother
Calvin Myers Little 1860-1897
Alice Leake Little 1862-1893

Lila Leake Little
Fanny Myers Little
Alice Leake Little
Rosa Leake Little Jackson



19 The Revelation

The West Wall Rose Window



20 The Rose Window

This window is based on the twelve-petaled rose symbol, which represents the sacrificial love of Christ and his relation to the twelve Apostles.

At the very center Christ is symbolized by the Lamb of God standing upon Mount Zion and bearing the banner of the Resurrection. The Lamb also is seen with a halo which bears the three rays, symbol that this is one of the three Persons of the Trinity. The three rays can be seen also as a red cross symbolizing Christ's Resurrection.

Immediately beyond this symbol of the Lamb, the actual twelve-petaled rose is developed. This consists of triangles intersecting in the form of the six-pointed Solomon Seal, or six-pointed Star of the Nativity. This is duplicated so that the two six-pointed stars interlace with each other forming the twelve-petaled rose. Glimpses of angelic beings are to be found hovering around the edges of this rose pattern.

Just beyond is the symbol of the True Vine bearing leaves and grapes, which refers to the Sacrament of Communion. Each of the petals has an individual curve or loop linking all twelve petals of the rose as they spread outward through the design.

Outside of the inner circle is a continued series of twelve petals. In this case they are shields bearing the well-known symbols of the twelve Apostles. These are mostly turned so that they can be seen properly around the circle. Starting from the bottom left hand petal, the shields represent:

Thomas
The carpenter's square and spear are a sign for Thomas. He is said to have built a church in India with his own hands, only to be killed later by a pagan priest with a spear.

Simon
The fish hook and the fish are for the fisherman who became a fisher of men.

Philip
A cross and two loaves recall Philip's remark when Jesus fed the multitude: "Two hundred denarii would not buy enough bread for each of them to get a little" (John 6:7).

James (The Lesser)
A saw recalls the tradition that this James was horribly martyred by being sawn in two.

James (The Greater)
Three scallop shells stand for pilgrimage and this Apostle's missionary spirit and zeal.

Peter
Crossed keys recall Our Lord's gift to Peter of the Keys of the Kingdom (Matthew 16:18-19).

Paul
The open Bible with the letters S G (*Spiritus Gladius*, "Sword of the Spirit"), and behind the Bible, the sword itself, stand for Saul of Tarsus who became St. Paul.

John
John's sign is the chalice and serpent, recalling the tradition that he drank from a poisoned chalice without harm.

Andrew
Here is the X- shaped cross on which Andrew was allegedly crucified.

Jude
A ship is used because tradition remembers Jude as a far-travelling missionary.

Bartholomew
The terrible sign of three flaying knives is used because the Apostle is said to have died while being skinned alive.

Matthew
Three coin purses recall Matthew's beginning as a tax collector.

This magnificent window is then a symbol for the whole Church with the triumphant and resurrected Lamb of God at its center. There can be seen the six-pointed Star of David reflecting the Judaism into which Jesus of Nazareth was born and out of which grew Christianity. Grafted into this True Vine are the Apostles and, by implication, all the churches they planted and the descendents of those churches. "I am the vine, you are the branches. By this my Father is glorified, that you bear much fruit, and so prove to be my disciples (John 15:4-5a)."

To the Glory of God

And in Loving Memory

Of

Mary Austin Bennett Little 1866-1955
Robert Eugene Little 1852-1923
Robert Eugene Little, Jr. 1893-1956
Charles Temple Henley, Jr. 1890-1957
Rebecca Capers James Little 1894-1962
Josephine Alston James Clark 1891-1922
Annie Charlotte Hardin 1866-1945
Mary Bennett Little Rice 1901-1962

The North Transept Windows
The First Miracle

There are three windows in this area, two lancet windows below and a circular window above.

The circular window depicts the wine jugs at the wedding at Cana in Galilee, where Christ performed his first miracle by turning the water of six pots into wine. Above the pots is the "Chi Rho" (the Greek "X" and "P") standing for the first two letters of the word "Christ" in Greek.

Note the decorative border. The design suggests the bursting pomegranate, a symbol of Our Lord's bursting forth from the tomb.

21 First Miracle

About the Parish:

Under the Chairmanship of James A. Hardison, Jr., a new memorial organ was dedicated on September 24, 1989. The installation of the organ caused a return to the original shape of the building by opening the transepts which had been blocked by the pipes of the previous organ. Opening of the North and South Transepts gave the opportunity to install six beautiful windows which are the latest in the Church. They were blessed and dedicated on Christmas Eve, 1990.

The North Transept Windows
Angels

22 Angels 1

The two lancet windows depict choirs of angels and archangels making heavenly music to the glory of God. In the left-hand window one of the angels plays upon an ancient horn (a trumpet-like instrument) and the other plays upon the psaltery (a hand-held harp). In the right- hand window one of the angels plays upon the trumpet and the other on a lute.

Note that the lancet windows are framed in cathedral spires, picking up that motif from the sanctuary windows.

It is appropriate that these two windows stand near the organ.

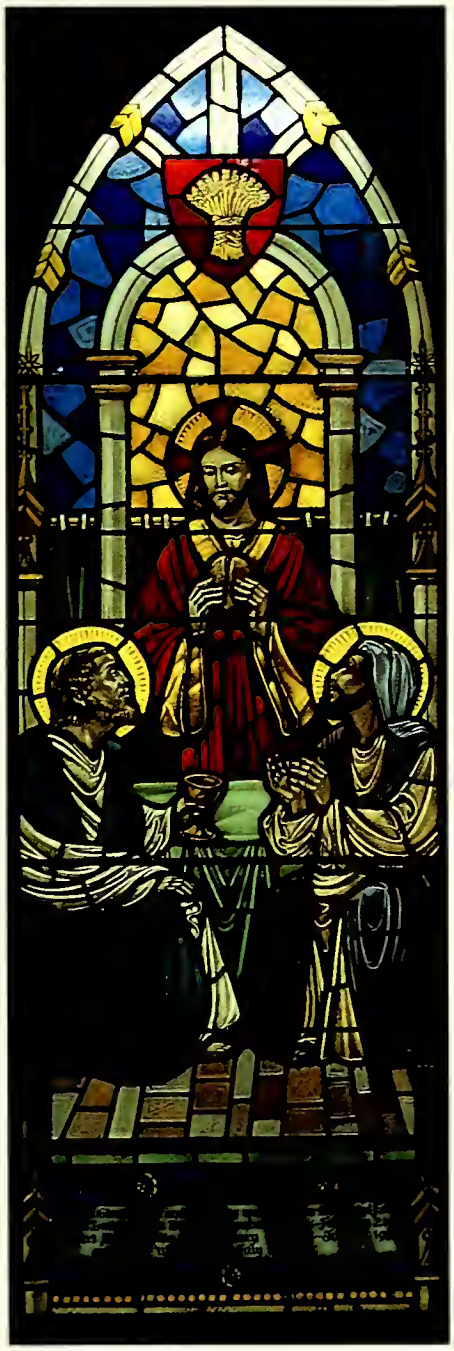
Given:

To the Glory of God
And in
Loving Memory
Of
Vidas Diggs Eddins

By Her Husband
Edward J. Eddins

23 Angels 2

The South Transept Windows
The Sacraments: Communion and Confirmation



24 Communion

Matching the North Transept, there are two lancet windows below and a circular window above. The lancet window to the left depicts Christ breaking bread and sharing the bread and wine with two friends. This is the end of the Emmaus Road story as the two Disciples, Cleopas and an unnamed one, suddenly realize who their companion really is, the Risen Lord himself!

The window to the right shows a bishop administering the sacrament of Confirmation to a girl and a boy. The two windows are deeply interrelated and must be viewed as a pair. Common to both is the pavement, the archway suggesting the stained glass of a church, and the curtain behind the figures in both scenes.

25 Confirmation

The South Transept Windows
Communion and Confirmation (Continued)

One can see the start of the Church as Christ commissions his Disciples and sends them forth to do His work in the world. On the other side is the successor to the Apostles, the Bishop, carrying on the sacramental work of the Church, the same Church.

Around Jesus' head is the three-rayed nimbus (halo) signifying divinity. This symbol is only used with the three persons of the Trinity: Father, Son and Holy Spirit. Above the Bishop's head is the empty cross signifying that the Risen Christ is the head of the Church and that the Bishop is the one sent by Christ to do the sacramental work of the Church.

At the top of one window is a shock of wheat and at the other a bunch of grapes, signifying the bread and wine of Holy Communion, the body and blood of Christ. The cathedral spires unite these windows with those of the North Transept and the Sanctuary.

The Communion Window was given:
To the Glory of God and in Loving Memory of
Our Mother and Father
Rosa Leak Parsons Little
September 16, 1895 - February 2, 1988
And
Robert Eugene Little, Jr.
January 10, 1893 - June 1, 1956
And Their Infant Son - July 21, 1927

The Confirmation Window was given:
To the Glory of God and in Living Memory of
Augusta Shepherd Little Henley
October 25, 1895 - October 27, 1976
And
Charles Temple Henley, Jr.
December 22, 1890 - December 27, 1957

The South Transept Windows
The Trinity

26 The Trinity

The round window above the South Transept represents the Trinity. Note the Hands of God reaching forth from above as symbols of God the Father, Creator of Heaven and Earth. In the center is a triangle symbolizing the three persons of the Trinity: Father, Son and Holy Spirit. Around the triangle is a circle symbolizing the unity of three Persons in one God. Within the triangle is the Lamb of God who was sacrificed for us. The Lamb carries the Cross and from it flies the flag of Victory, the flag of Resurrection showing that, though sacrificed, the Lamb triumphed and lives. Beneath the triangle is the Dove symbolizing the third Person of the Trinity, the Holy Spirit. To the sides of the triangle are the Greek letters, the Alpha and the Omega, the beginning and the end; God is forever. The decorative border around the window suggests bursting pomegranates, symbol of the power of Our Lord to burst forth from the tomb.

The Trinity Window was Given to the Glory of God

About the Parish:

In the Church Records of 1865 Mr. Bland (the Rector) wrote: "On the fourth of March this Parish was visited by General Kirkpatrick's men, some of whom broke open the Church and robbed it of what little was in the treasury. Since the surrender in May the Parish has suffered for want of means. Still our Heavenly Father has not deserted us in our distress. For although the Pastor has been without money, he has not yet suffered for the necessities of life."

from "Calvary Episcopal Church 1820-1869"
by Harriet Robson Hardison

The Chancel Windows
The Choir Window: St. Cecilia

Tradition holds St. Cecilia to be the Patron Saint of choirs and church music. It is entirely fitting that this window is in that portion of the church we call the "choir."

The lower portion of the window shows the Angel of the Lord appearing with St. Cecilia outside the city as she is approached by her husband, Valerian, and his brother, Tiburtius, who come to show their love and respect for her.

The upper portion of the window shows St. Cecilia in Paradise surrounded by the Heavenly Host, each playing upon an ancient musical instrument.

To the Glory of God
And
In Loving Memory of My Beloved Sister
Alice Leak Shultz
1899 - 1982
Treasurer of Calvary Church
For 52 Years
By
Shepherd Leake Prichett

27 St. Cecilia

About the Parish:

In the early Forties Mrs. H. H. Hardison organized a Junior Choir for Calvary Parish. Membership was open to all children of the community, and many who had not been Episcopalians became members. They were beautifully trained and sang not only at church services in the Parish but accepted some outside invitations, a memorable one being to sing before the State Legislature, then in session.

from "Calvary Episcopal Church 1820-1969"
by Harriet Hardison Robson

The Chancel Windows (Continued)
Mary with the Christ Child

To the left of the altar is a depiction of the Blessed Virgin Mary, Mother of Jesus, with the Christ Child in her arms. She wears the traditional blue cape or cope. The Madonna Blue has been Mary's color for centuries and can be seen in the Mary or "Lady" chapels of the cathedrals of Europe. The fleur-de-lis is one of the most popular symbols of Mary, and a stylized fleur-de-lis can be seen near her reflecting the Annunciation. Note the roses at her feet. These are symbols of the Nativity and Messianic Prophecy. The window is framed with the suggestion of cathedral spires.

About the Parish:

"As a parting word, I would say, that if I have omitted anything of vital importance, either personal or ecclesiastical, I ask that it be looked upon as an error of the hand and not the heart.

"May our Heavenly Father, in the abundance of His mercy, guide and bless us and may the Holy Spirit dwell in our hearts as we go forward from day to day in our work at home and for the cause of Christ."

From "History of the Parish of Calvary Church" written for the Centennial Celebration, Dec. 26, 1920, by Mrs. John D. Leak

28 Mary and Christ Child

The Chancel Windows (Continued)
The Risen Jesus with Chalice

To the right of the altar the window depicts the Risen Lord offering the chalice. At his feet are lilies and lilies of the valley. The lily is the traditional symbol of Easter, resurrection and immortality. The lily of the valley symbolizes humility and purity.

Note the various crosses surrounding Jesus and then see the crown. Though crucified, he lives and is truly King!

Again the cathedral spires unite the transepts and chancel windows.

The Chancel Windows
are Given:

In Memory of my Wife
Josephine Schenck Baker

A Loyal and Faithful
Member of this Parish
1866-1933

Given on November 10, 1937

29 Jesus with Chalice

About this Book

In October 1990, I was called to be the Rector of Calvary Church, Wadesboro, and Vicar of All Souls' Church, Ansonville. Shortly after that Mrs. Lucy Davis, at that time Senior Warden, pointed out that the first service of worship held in this building was a celebration of the Holy Eucharist on Easter Sunday, 1893. She suggested that a Centennial of Worship at the Calvary Altar be held on Easter Sunday, 1993. We both thought that to be a splendid idea!

As my work as Rector unfolded, I learned that the stained glass windows of Calvary were not only an art treasure but also an exceptionally good Bible-teaching device. In using the windows for that purpose, I found considerable desire for a permanent record and explanation of the windows and their symbols. This book was planned to be a simple, typed, in-house copy for any who wished it. As the plans grew, it became obvious that most parishioners wanted a more complete, more lasting record.

Plans for the book and the celebration merged along the way, and the production of the book became a part of the celebration.

Many have contributed to the book in many ways and my gratitude goes to all. I am deeply grateful to the artists, especially Margareta Overbeck, who created the windows, and to the great generosity of all whose financial gifts made the windows possible.

Finally to Almighty God, whose glory not only inspired the windows but fills them still.

God's peace to all. By His Grace and Providence, may there be yet another hundred years of worship in Calvary Church, Wadesboro, in the County Anson.

The Reverend Fred L. Thompson
The 34th Rector of the Parish
Easter, 1993

The Bishops of North Carolina

Bishops

John S. Ravenscroft	1823 - 1830
Levi S. Ives	1831 - 1853
Thomas Atkinson	1853 - 1881
Theodore B. Lyman	1881 - 1893
Joseph B. Cheshire, Jr.	1893 - 1932
Edwin A. Penick	1932 - 1959
Richard H. Baker	1959 - 1965
Thomas A. Fraser	1965 - 1983
Robert W. Estill	1983 -

Bishops Coadjutor

Theodore B. Lyman	1873 - 1881
Joseph B. Cheshire, Jr.	1893
Edwin A. Penick	1922 - 1932
Richard H. Baker	1950 - 1959
Thomas A. Fraser	1960 - 1965
Robert W. Estill	1980 - 1983

Suffragan Bishops

Henry B. Delany	1918 - 1928
W. Moultrie Moore, Jr.	1967 - 1975
Frank Harris Vest, Jr.	1986 - 1989
Huntington Williams, Jr.	1990 -

The Rectors of Calvary Parish

Thomas Wright	1821 - 1825
Thomas Davis, Deacon	1832 - 1833
Samuel Johnson, Deacon	1834 - 1837
John Burke	1838 - 1839
Philip Wiley	1839
Edwin Geer	1840 - 1845
R. E. Parham	1845 - 1847
Horatio Hewitt, Deacon	1852 - 1854
John Beckwith	1854 - 1856
S. D. Davenport	1856 - 1861
C. T. Bland	1862 - 1873
John A. Deal	1874 - 1876
A. H. Boyle	1877 - 1880
A. H. Stubbs	1881 - 1882
Charles Quin	1883 - 1894
Charles Fetter	1896 - 1900
George Tolson	1901 - 1902
Gilbert Higgs	1903 - 1905
James L. Martin	1906 - 1907
Charles Fetter	1908
William H. Ball	1908 - 1910
Samuel Hanff	1912 - 1918
Basil Walton	1918 - 1921
John F. Hamaker	1922 - 1936
Frank Pulley	1936 - 1939
William Latta	1940
Ray Holder	1943 - 1944
William Latta	1945 - 1947
Harvey Glazier	1948 - 1955
Claude E. Guthrie	1956 - 1959
Albert S. Newton	1961 - 1967
W. Cherry Livingston	1968 - 1973
Terry R. Taylor	1974 - 1981
George B. Holmes	1982 - 1989
Fred L. Thompson	1990 -

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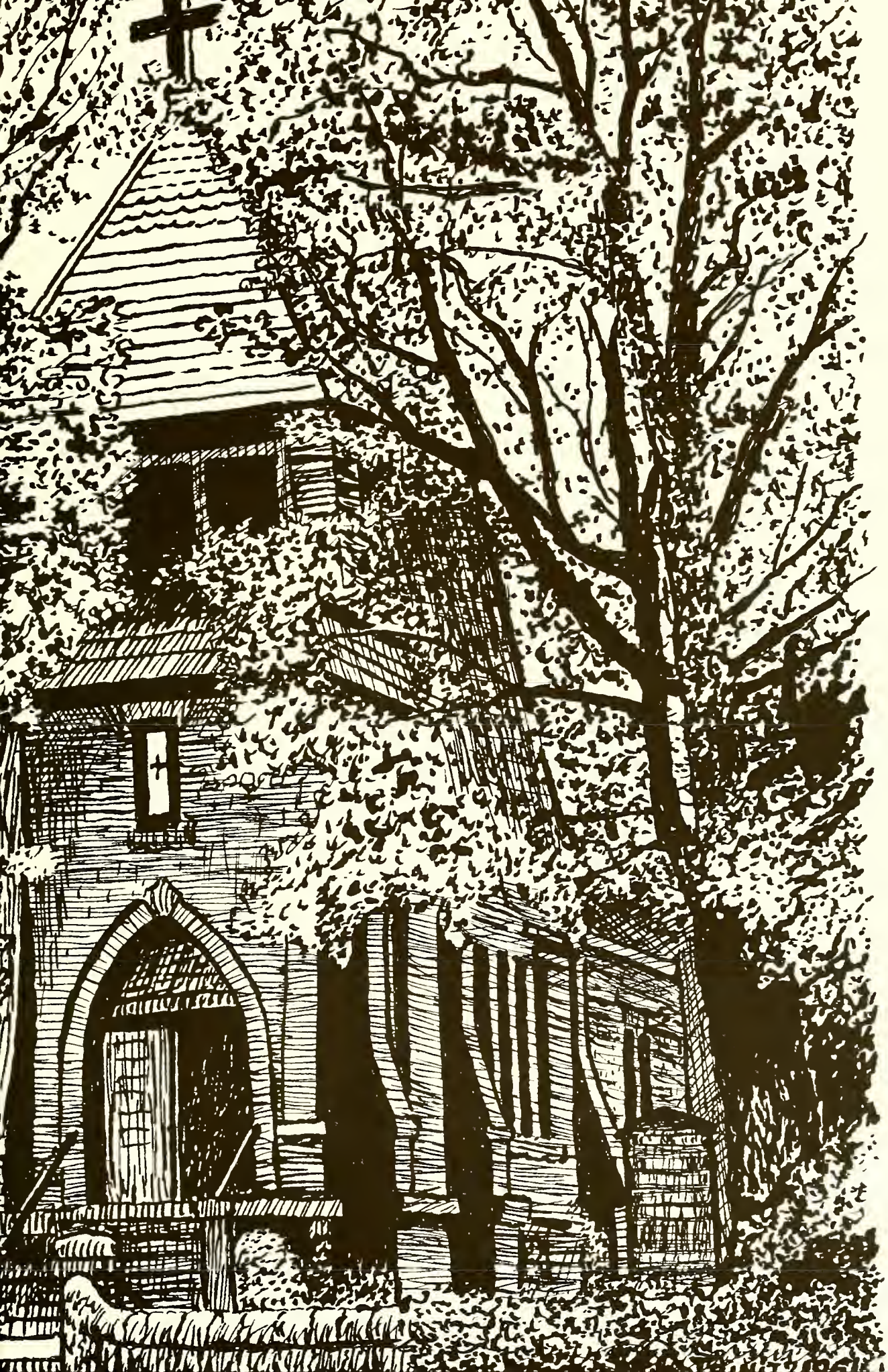
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